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# American Art News

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## ARTISTS' COPYRIGHT LAW

Paris, Jan. 10, 1921.

After a long fight the law known as "Droit de suite aux artistes" has come into force. It is a just law modelled on the copyright affecting literary works. Its object is to benefit the artist and his heirs on the increase in value to which art works are subject, and as a corrective to the injustice of fate. As a matter of fact the artists' heirs will chiefly benefit, for the artist himself usually does his share in any increase in value which his works may experience. But it has happened too frequently that the widow and children of a deceased artist have had to sell his works for a mere nothing, and that a short while after these same works are, subsequent to a change in opinion or to skillful advertising, sold at high prices by the dealers or at sales while the widow and children have to look on without participation. The law will not hinder these abrupt changes in fortune, but it will permit those who are entitled to them to pick up some of the crumbs from off the banquet-table.

The chief clauses in the law and some information as to its application follow: Artists are entitled to a copyright fee on such of their works as are put on public sale, on condition these works: paintings, sculpture, drawings, are original and the authors' own work. The same fee accrues to the heirs as defined in the law of July 14, 1866, for a period of time equivalent to the duration of artistic property according to the laws extant.

The copyright tariff is as follows: One per cent. from 1,000 up to 10,000 fr.; 1.50 per cent. from 10,000 up to 20,000 fr.; 2 per cent. from 20,000 fr. up to 50,000 fr., and 3 per cent. above 50,000 fr.

The official undertaking the sale of an art-work submitted to the above declarations, is responsible for the deduction of the sum resulting from the application of Clause 7 of the law of May 20, 1920 from the price of the sale.

Artists of foreign nationality and their heirs come under the application of this law on the same terms as French artists and on condition if their country applies similar legislative measures.

The copyright fee is due by the seller. The government officials must, therefore, hold it back restoring it when not applied for within two months. The seller is responsible, in case of claims but no time-limit is stipulated, which the Gazette de l'Hotel Drouot thinks a mistake.

The copyright affects all original works of living artists or such as have died within fifty years After fifty years the works become public property The 1866 law stipulates a period of fifty years subsequent to the artist's death for the application of the copyright, according to the law of February 3, 1919, to which the war brought an interruption, equivalent, according to the law of February 3, 1919, to the time elapsed between August 2, 1914, and the end of the year following the day of the signing of the peace treaty for all works which had not yet become general property, that is to say February 5, 1919.

The Treaty of Versailles having been signed on June 28, 1919 the end of the year following that day being December 31, 1919 the prolongation is for 5 years, 4 months and 2 days.

Thus in the case of Corot, who died Feb. 22, 1877, the application of the copyright should thus come to an end on Feb. 22, 1925, but owing to the prolongation granted by the law of 1919 the works of Corot come under the copyright law up to June, 1930.

## PHILA. TO HOLD WORLD'S FAIR

Another step has been taken in the direction of the Sesqui-Centennial of 1926 in Philadelphia, by the appointment of a Committee of one hundred prominent citizens by Mayor Moore to further the matter of a World's Fair on that occasion. At the meeting Jan. 13 of the Fairmount Park Art Association when the first gun in the campaign was fired by Mr. Crawford, there was a short address by Mr. James M. Beck, solicitor of the Association, who advised the promoters of the scheme not to apply to the Federal Government for financial aid but rather to the State of Penna. Mr. Wm. Draper Lewis, a well-known member of the bar, has stated that it is not possible to finance the improvement of the bank of the Schuylkill River, as only the abutting properties could be taxed for the purpose.

The American Ambassador to Italy Robert Underwood Johnson and Mrs. Johnson, went to Taormina, Sicily, to attend the wedding there Jan. 10 last of Miss Margaret French to Mr. William Penn Cresson. Miss French is the daughter of Daniel C. French.

## THAT REMBRANDT (?) LANDSCAPE

Certain Metropolitan dailies have worked up sensational stories of the probable arrival on the Mongolia from Hamburg Thurs., as the ART NEWS went to press, of a 20x36 inch panel landscape attributed to Rembrandt, reported to have been stolen from a private owner in Hamburg Jan. 5 last, and afterwards smuggled on board the Mongolia. The same dailies cheerfully announce that the work is probably worth two millions of dollars, and one daily assumes that its art writer has identified it as that cataloged in Dr. Bode's "Rembrandt and His Works" as "A Town on a Hill in Stormy Weather," and shown at the Brunswick Ducal Gallery in 1910.

While the art world is supposed to breathlessly await this treasure, it may not be amiss to remark that no Rembrandt has ever been sold for anything like a million dollars, much less nearly two millions. If the work is a genuine one, it might possibly fetch at private sale around $125,000. Dr. Bode's witty remark that "Rembrandt painted some 2,000 pictures and 4,000 of them are in America" may also be recalled in connection with this sensational story. Perhaps the coming Rembrandt (?. is the four thousand and first to come over.

Rembrandt painted, as far as can be ascertained, only 18 landscapes, of which four are in America—namely, the "Old Mill," formerly in the Lansdowne collection in England, for which Mr. Joseph Widener, its present owner, paid $550,000, another owned by Mrs. Gardner of Boston, still another in the John G. Johnson collection in Phila., and finally, a large one with figures owned by the Kleinberger Galleries and now in the firm's N. Y. Galleries, 725 Fifth Ave.

There are nine Rembrandt landscapes in European Museums and five in private galleries on the Continent. The landscape now reported as having been stolen and as about to arrive here does not answer the description of any of these. The reproduction in the N. Y. Sun Wed. last of a photograph of a Rembrandt landscape at the Metropolitan Museum, entitled "Town on a Hill During a Storm" is not recognizable as one from any known Rembrandt landscape. There was a Rembrandt landscape, "The River—Evening," painted about 1636-37, in Baron von Ketteler's collection in Germany, exhibited at Dusseldorf in 1909, and afterwards offered for sale and it is possible this may be the canvas coming here, although its subject is not a "Town in a Storm."

## CIRCULATING PICTURE SHOWS

Jo Davidson prophesies circulating art collections in the near future. Such collections will make it possible for subscribers to take home and enjoy, for a time, good art works. Davidson suggests that the circulating library plan will be followed, the borrowers furnishing bonds sufficient to more than cover the value of the art works they take out.

## PHILLIPS MEMORIAL PLANS

Mrs. Duncan C. Phillips and her son, Duncan Phillips, art writer and connoisseur, as has been announced, intend to establish in Washington, D. C., what is to be known as the Phillips Memorial Art Gallery. The site is not yet selected, but it is decided that the architecture will be of a domestic type and that the grounds will be laid out on the Italian plan. The permanent collections will be exhibited in units. Rooms containing the best obtainable work by selected artists will serve as memorials to these artists. Other rooms will demonstrate the origin and growth of various aesthetic tendencies from early periods. And still others will house work by groups of artists similar in temperament and related aims.

In addition to the galleries for permanent **exhibitions, there will be galleries for transient** shows, a small auditorium, and a comprehensive art library.

It is planned further to issue twice a year a publication—in itself a work of art—devoted to art "in its most inclusive sense." The first copy, promised for next May, will comprise a series of elaborately illustrated monographs on the artists already represented in the Phillips collection. The Dec. number each year will probably summarize the year's art, including literature, music, drama, as well as poems and prose compositions, chosen through competition.



LOVERS OF MUSIC
Degas
In Degas Sale—Plaza Ballroom, Jan. 27

## DANISH ART COLL'N HERE

Customs officials removed from the Danish liner Frederick VII Wed. last a collection of art objects valued at $200,000, said to be part of a collection valued at $2,000,000 owned by a Danish nobleman and to be sold in its entirety in this country.

Some of the pieces in the collection, which includes paintings, needlework, vases, cups of silver and other specimens, are 600 years old. All of the articles are representative of Danish art.

There will be no duty on the paintings that are more than 100 years old. Among these, according to the art dealer, Mr. Perlou, are a portrait by Balthasas Benner of his mother, dated 1685; "The King's Adoration," by David Teniers, 1638; "The Church," by Martin Schaffner, 1528, and a Jan Both, dated 1610.

## HALSEY LEFT MILLIONS

Frederick R. Halsey, bibliophile, who died in Sept., 1918, left an estate appraised at $1,851,166 gross and $1,784,243 net.

He collected books and rare prints for 30 years and was a trustee of the Public Library and chairman of the committee on prints at the time of his death. Three years prior to his death his library of 20,000 volumes, rich in first editions of American authors, was sold to the late George D. Smith for $750,000 and added to the collection of Henry E. Huntington. In 1917 and 1918 Mr. Halsey's collection of prints was sold through the Anderson Galleries.

## WAR PORTRAITS AT MUSEUM

Portraits of distinguished leaders of the American and allied nations, painted for the National Art Committee at the time of the Peace Conference and later, for presentation to the National Portrait Gallery at Washington are on view in Gallery D through Feb. 11 at the Metropolitan Museum. The exhibition opened with a reception last Monday afternoon.

The National Art Committee was the outgrowth of a strong feeling on the part of several lovers of American art that America should send some of its eminent portrait painters to the Peace Conference for pictorial records of the outstanding personalities connected therewith. The Committee, accordingly, was formed, with Henry White as chairman and the following members: Mrs. W. H. Crocker, Robert W. de Forest, Mrs. E. H. Harriman, Arthur W. Meeker, Herbert L. Pratt, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott, Abram Garfield, and Henry C. Frick (deceased). The most appropriate permanent home for the pictures was next provided for, and the foundation of a National Portrait Gallery laid, when Charles D. Walcott of the Smithsonian Institution approved the committee's project for permanently housing this historic group of pictures in the museum in Washington, D. C., of which he is the head. The Hon. Henry White arranged for the sittings.

The exhibition includes a group painting by John C. Johansen of the signing of the Peace at Versailles and 20 portraits. Chas. S. Hopkinson presents Prince Saionji, the venerable Japanese statesman, slight of frame, imperturbable, almost untouched by time, and the rugged and virile Balkan negotiators, Premier Bratiano and General Pashitch. To Cecilia Beaux fell three interesting commissions, the thoroughly British Admiral Lord Beatty, the stately and venerable Cardinal Mercier, and the extraordinary Premier Clemenceau. In addition to his picture of the Signing of the Treaty, Johansen, the Scandinavian artist, has painted portraits of the Italian delegates, Premier Orlando and Gen. Diaz, large canvases with symbolic backgrounds, dated in Rome, as well as British General, Field-Marshal Haig and Marshal Joffre. By Edmund C. Tarbell are a striking equestrian portrait of Marshal Foch and portraits of Gen. Leman, Herbert Hoover, and President Wilson. Douglas Volk sends portraits of Premier Lloyd George, Gen. Pershing, and Albert, King of the Belgians. The group is rounded out by Joseph de Camp's portraits of Sir Robert Borden and Gen. Currie, and a portrait of Admiral Sims by Irving R. Wiles.

### Too Much Johansen

While, as the Museum Bulletin, from which the above description of the exhibition is taken says "the portraits are interesting," it must be confessed that, as a whole, the group is distinctly disappointing—so disappointing, in fact, that the wonder grows in studying the canvases that such able American portraitists as Miss Cecilia Beaux, Irving Wiles, Douglas Volk, Edmund C. Tarbell and even Joseph De Camp should have so "fallen down," to use a colloquialism, in their productions. Johansen's work, which is also not up to his level does not call for criticism as that of an American artist, for he is a native of Denmark and it is difficult to understand why he should have been chosen as one of those to represent modern American portraiture in so important an enterprise. The only American portrait painter who measures well up is Charles Hopkinson of Boston, who has produced three really fine and impressive works in his presentments of Premiers Bratiano of Roumania, and Pasisch of Serbia, and notably, the youthful Prince Saionji of Japan, whose inscrutable wistful Oriental face looks out on the visitor from a Whistlerian gray background.

### Worse Than Hannevig Group

After the more than disappointing showing made at the Levy Galleries last spring of a few selections from the group of Americans made eminent by the war, for another National Portrait Foundation, made by M. Cristofer Hannevig, a Norwegian—and with which another Danish portraitist, J. W. Quistgaard, had as much to do, if not more, than Mr. Johansen with the later Platt organization, it had been thought and hoped that the present group would be a vast improvement upon its predecessor. But, with few exceptions, the works now shown at the Metropolitan are hard and cold, give no thrill and are seemingly absolutely uninspired. What was the matter with the capable portrait painters who were sent across the seas to limn the features and forms of

(Continued on Page 2)

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## EXHIBITIONS NOW ON

### War Portraits at Museum

(Continued from Page 1)

European statesmen and dignitaries, and at large expense also? Were their democratic souls awed in the presence of Majesty, or dominating personality? E. C. Tarbell, who has painted the President and made of him a sleek wooden image, with a face smoothed and polished like an old tan shoe, and has done even worse for "Brother" Hoover, who he has made resemble a Methodist parson, with a flat face against a flat gray background; Douglas Volk, who has produced a full length standing figure of Gen. Pershing, alongside his fiery steed as stiff in khaki as a circus rider at rehearsal, and Irving Wiles, who gives a severely conventional presentment of Admiral Sims in uniform, have painted the only Americans in the group. They have done better, even Tarbell, to be sure, than did Robert Henri with his distinct failure—a surprising one for him, with Mr. Bernard Baruch for the Hannevig group and other painters who did not succeed with their subjects for the same group, but the art public looked for better results from artists of the reputation of the painters of these portraits.

### A "Hoodoo" in Official Portraiture?

Is there a "hoodoo" on official portraiture? Certain it is that there will be a feeling almost of dismay, that those now on view are to represent modern American portraiture in the National Museum, and are to shock the country meanwhile, in a series of public exhibitions. That even kindly Metropolitan art writers cannot view these portraits with admiration is proven by the reviews of the display, thus far published.

And what of the vain attempt of John C. Johansen to depict, as a sketch, the Signing of the Treaty at Versailles with a crowded lot of hastily brushed in figures purporting to portray the men most prominent on that occasion, doing in this Gallery? It is not worthy of exhibition and the only consolation is that such good painters as Sir John Lavery and William Orpen, also failed in their attempts to at all adequately present this scene. It was evidently beyond the power of any artist who attempted it. And why was Johansen, a Dane, selected for such a well nigh impossible task, when the pictures were announced as to be painted by American artists, and are shown as the work of American artists? There is far "too much Johansen" in the exhibition.

### Volk, Beaux and De Camp's Portraits

Douglas Volk has been more nearly successful in his full-length standing presentment of Albert, King of the Belgians, in which the pose is easy and natural, and the expression good, with well painted details, than in his portrayals of Lloyd George and Gen. Pershing, but who that recalls those solidly painted finely modelled, near Old Masters in quality, which this veteran and able American Portraitist has produced in the past, can help sighing when he gazes on the two last named canvases? And Cecilia Beaux! Shades of Sargent, her teacher and the long line of young and old Phila. and N. Y. women, she has so well limned in the past. Her "Cardinal Mercier," despite its finely colored robe and a certain expression is hard, stiff and metallic. She has caught Clemenceau's "bulldogishness" of expression, it is true, but the portrait is not convincing. Her last production is the three-quarter length standing, presentment of "Admiral Beatty," but this is, unconsciously, a direct imitation of Lawrence's "Wellington" at Windsor Castle, exchanging a military for a naval costume.

Joseph De Camp's "Premier Borden" and "Gen. Currie" are serious well painted half-lengths, admirably drawn and truthful likenesses, but neither are De Camp—De Camp the "Play Boy of Boston Painters" at his joyous best. It is difficult to speak of Tarbell's "Marshal Foch" and "Gen. Leman" save in sadness, to realize that his brush had seemingly lost its pristine force.

And so there remains the three best and outstanding works of Charles Hopkinson, which are too few to leaven the lot. The freedom of the handling in these works, the sense of sympathy with the subjects, the charming backgrounds, notably those of the presentments of Premier Bratiano and Prince Saionji—make these among the best productions by an American artist of today.

As to quote the late Pierpont Morgan: "One cannot unscramble eggs," so these portraits cannot be undone or done over. They must stand and it remains only to commiserate the committee on the disappointment it must feel over the result of its well meant efforts.

### Paintings by 30 Artists

At the annual exhibition of 30 paintings by 30 artists on at the Macbeth Galleries, 450 Fifth Ave., to Feb. 7, more than half are new to the public. The beautiful A. P. Ryder and Alexander Wyant have not been exhibited for a long time, while the snow-scape by Twachtman, the romantic subject by Daingerfield, the characteristic Fromkes, the portraits by Hawthorne, Henri and Louis Betts and the landscapes by Carlsen, Chas. M. Dewey, Ben Foster, Garber, Hassam, Dougherty, Ochtman and Gardner Symons have never been on view before. As usual, this show by 30 of America's most prominent and best artists is one of distinction. There is not a single negligible canvas. All have "painter's quality" and many are poetic. As in other years, landscapes predominate. The Twachtman, purchased at the Twachtman sale from a private owner, is in his best manner and is balanced by a superior Murphy. However invidious comparisons are in a show of such evenly high accomplishment, Chas. M. Dewey's "Harvest Moon" is memorable as deliciously tonalized in light blues, greens and analogous hues, and Hovsep Pushman's portrait of a young negro girl is luscious and infinitely varied in color. The Henri is stereotyped in manner. The Betts is a more or less conventional "Portrait of Henry Parton."

Artists represented not already mentioned are Chas. H. Davis, Thos. W. Dewing, F. C. Frieseke, Harley Lever, Homer D. Martin, Willard Metcalf, Ochtman, Ranger, etc.


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### Woman's University Club Show

The Woman's University Club, 106 E. 52 St., is exploiting paintings and sculptures by Alexander Sambugnac, a young Serbian artist, recently arrived from Jugo-Slavia. He displays a number of portraits of noted Europeans. That of Madam Vladislav Savie attracts favorable comment and a presentment of Mrs. H. Farnham is also a good piece of portraiture. The artist studied under Franz Von Stuck and has exhibited in Munich and Paris.

(Continued on Page 5)

*Early Chinese Art*
IMPORTANT EXAMPLES OF
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## LONDON LETTER

London, Jan. 10, 1921.

Contrary to expectation, the Grafton Galleries, which recently changed hands and which, according to rumor, were to be transformed either into motor showrooms or a cinema, are still to be used for their original purpose as art exhibition galleries. The National Portrait Society is holding a show there this month, while March will bring an exhibition of contemporary American painting (presumably those assembled by Mrs. Harry Payne Whitney of N. Y. for the Venice Exposition last summer). This, in its turn, will be succeeded by one to be held by the International Society. Mr. Francis Howard, formerly connected with the Grosvenor Gallery, is for the present directing affairs at the Grafton and will no doubt make it the centre of interest for art exhibitions during the coming season.

### New Idea for Collectors

The Victoria and Albert Museum has lately been acquiring numerous specimens of early wall papers, many of them of XVIII century origin, and has also included among its purchases a number of interesting color prints, carried out for use in English wall paper factories. Gifts have been received from various quarters, of antique papers, both of British and foreign origin, one of the most interesting of the recent donations taking the form of a set of French Empire sheets, and providing in continuous form the presentation of a hunting party, depicted with great detail and elaboration. The Chinese art of paper manufacture, an art in which that nation has always excelled, is represented in a number of sets of wall panels, decorated with designs, in which birds and blossoms form an important part, while in certain instances hand painting has been introduced to heighten the effect of the printed design. It has been suggested in the columns of the Morning Post that individuals who may happen to be restoring country houses should, as far as possible, preserve specimens of antique papers found on the walls of their rooms, with a view to contributing examples to the National collection. This idea should have interesting and valuable results, provided a sufficiently wide response be given. Well preserved examples of old wall papers are also frequently to be met with as linings to antique cupboards and chests.

### No Whistler Memorial

It is not often that those who have contributed funds for the erection of a monument have the experience of finding their donations returned to them after many years. This, however, has occurred in the case of contributions to the Whistler memorial, subscribed as far back as 1907. Rodin was the sculptor to whom the commission for the monument was entrusted, but although some ten years elapsed between the date of the arrangement and the death of the great French artist, nothing very definite ever matured, although it might well have been expected that the subject was one which would have greatly appealed to him. Too discouraged, evidently, to place the work in the hands of another sculptor to carry out, the trustees of the memorial fund have washed their hands of the business and given back the checks.

### Society of Graphic Art's Exhibit

The Society of Graphic Art, under the presidency of Frank Brangwyn, is holding its first exhibition at the Suffolk St. Galleries, which from its quality and general promise has aroused great hopes for its future. There is no possibility of camouflaging, in black-and-white, inferiority of draughtsmanship of the kind that in paints often masquerades as competence. One must be able to draw with mastery if one is successfully to challenge criticism in pen-and-ink, charcoal, wood-cut and lithograph, and this is what the majority of the members triumphantly testify their ability to do. Among so many distinguished names as appear in the catalog, it is difficult to select those most worthy of attention; suffice it to say that Brangwyn amply justifies by his exhibit his right to the presidency, sending two contributions which demonstrate his absolute mastery in the massing of figures and in simple, straightforward delineation. The section devoted to cartoons and caricatures shows that the modern designer is well able to hold his own with the draughtsmen of the past who have made their names in this department of graphic art. "Punch," which made the name of so many artists of various types, is as well served as ever it was. Names like those of H. M. Brock, Gunning King, E. T. Reed and F. H. Townsend demonstrate the fact that there is on the whole little decline in the mastery of the artist in black-and-white since the days when Du Maurier and Leech raised it to its XIX century pinnacle of excellence.

## PARIS LETTER

Jan. 10, 1921.

Prince Troubetzkoy, who is exhibiting at George Petit's, is an illustrator—a good illustrator—in sculpture. He is master of the sketch, even in the graphic form, as is shown by several pencil portraits accompanying his statuettes. And by sketch I do not mean unfinished work, but a type of expression well-defined in advance, although with its limitations. The French word croquis expresses it more adequately. The art of the croquis is an art in itself, for which certain people are peculiarly gifted. Others do not even attempt it. Troubetzkoy is so well aware of this that he asks not to be called a sculptor but—failing a less pedantic equivalent—an "interpreter of life." And the life he interprets embodies likeness, movement, feeling, and originality in a small space, with the most direct means possible. That is to say his complete impression of it is transferred with the minimum of delay, undergoing therefore the minimum of transmutation. It is exactly this hiatus between conception and interpretation which the croquis avoids.

Prince Troubetzkoy's gift is admirably suited for the portrayal of modern personalities in their modern attitudes and modern dress. Admirable in their small epitomized way are his figurines of "Mr. and Mrs. W. K. Vanderbilt," "Gabriele d'Annunzio," "Armand Dayot," "Anatole France" and "Lady Constance Stewart Richardson," delicate without laborious minuteness, full of character, without caricature, speaking from head to foot, the limbs as intelligent as the features.

Best of all are his bust of Tolstoi and figure of Tolstoi on horseback. To be compared with these are the two equestrian figures of a "Cowboy" and "Indian Scout," and how human and sad, how full of feeling, how suggestive of a grey day—the Russian sleigh with its driver! Different dogs, a cow, a lamb, are perfect interpretations of animal life. Examples of the artist are in the Museums of Chicago, Detroit, Toledo, San Francisco, Buffalo and in the Hispanic Museum, N. Y.

In an adjoining room at Petit's is a portrait of Signor Gabriele d'Annunzio, painted by M. J. F. Bouchor at Venice, whence he has brought back a number of views. But it does not appear as if the atmosphere of the city of lagoons were entirely suited to his style.



PRINCE SAIONJI OF JAPAN
Charles W. Hopkinson
In War Portrait Show at Metropolitan Museum

### Dr. Borenius Arranges Exhibition

An exceptionally interesting exhibition, arranged under the supervision of Dr. Tancred Borenius, is on at the Burlington Fine Arts Club. As the exhibits shown on these occasions are, with few exceptions, drawn from the private collections of members, it might have been expected either that their quality would, in course of time, have shown a tendency to degenerate or that the exhibitions would, like history, evince an inclination to repeat themselves. The present collection, which has been brought together, of pictures and of English Chippendale furniture, as well as of a number of decorative accessories of English manufacture (if not invariably of English inspiration), entirely refutes any such supposition.

### The Engravers' Salon

The big gallery at Petit's gives hospitality to the 11th Salon de la Gravure Originale en Couleurs, the first since the war.

Among a great deal that is merely technical, often extremely trivial and sometimes quite inefficient, the portraitist Ouvré—one of very few portraitists among contemporary artists—comes as a surprise. His engravings of the writers, Maurice Barres and Paul Bourget, are great work, coming as near to Dürer as anything that is not Dürer and does not attempt to ape the old masters, can. They are at once fine pictures, portraits and engravings, and they put everything around them in the shade. Nevertheless Raffaelli and Zuigini are up to their mark and Maud Squire, Ethel Mars and Georges Bruyer are novel and charming.

### Works By Charles Maurin

In Charles Maurin, the Bernheims (Rue Richepanse) have discovered a deceased and unfamiliar painter, who is unexpected in every way. He painted in the eighties and nineties and almost like Jules Leferve and Bouguereau. But he came nearer Ingres. Some of his portraits are pure masterpieces for drawing, expression, texture, color. It is the kind of painting no other single modern artist practises because it is supposed to be inimitable and proves that any and every method is justified in the hands of a superior painter. A set of drawings, showing a mother dressing her little girl, highly finished and studied, have as much life as Degas. As much can be said for some of his street scenes of people waiting for omnibuses, flower-sellers and so on. It is as painter that Charles Maurin may be compared in time with the greatest of the great manipulators in oils.

A promising young Italian, Carlo Zanon, has been exploited by the Galerie Grubici, 14 Rue de Richelieu. The Trentino has been his favorite hunting ground.

### Important Court Ruling

A verdict in a suit of interest to collectors was recently pronounced by the French Court of Appeals. Through the mistake of a salesman a first edition of Zola's "L'Assommoir" on hand-made paper was sold to a book collector for the low sum of 350 frs. The bookseller invited the purchaser to return the book or to pay the difference between the real value and the sum erroneously asked by the salesman. The purchaser refusing to comply with the request, the affair came into the courts, which gave judgment in favor of the bookseller on the grounds that the atrnsaction was fraudulent, the purchaser having taken advantage of the salesman's ignorance.

A similar judgment was rendered in connection with the acquisition of a tapestry valuated at 6,000 frs., which was sold at a Dijon dealer's for 450 frs., but, it not having been possible to trace the purchaser, the sentence remained ineffectual. "The conclusion to be drawn from these two instances," says the Gazette de l'Hotel Drouot, "is that, had the sales been made by the dealers in person they would have been valid, but they were invalidated by the fact that their employes had made the mistakes."

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APPRAISALS—"EXPERTISING"

**The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.**

### Met'n Museum Annual Meeting

At the annual meeting of the corporation of the Metropolitan Museum of Art Monday aft. last, the report of the trustees gave the attendance for the year as 926,908, an increase over 1919 of 46,865, the greatest year in the museum's history for attendance, except 1909, that of the Hudson-Fulton celebration. The increased total is attributed to the growing appreciation of the museum's instruction and lecture service, those who attended for such purposes numbering 189,873. The Saturday evening concerts, supported by John D. Rockefeller, Jr., also brought many visitors, the average attendance exceeding 5,000.

Owing to the enlarged work of the museum and the higher cost of running it had a financial deficit this year of $273,526. The cost of the museum's administration was $797,646, and the income applicable to this, including the city's appropriation of $300,000, was $524,120. The deficit was met partly out of private contributions and partly out of funds normally used for the purchase of art works.

The necessity for the use of purchase funds for the payment of running expenses has limited the number of accessions through purchase, which, however, amounted to 2,796 objects, 932 prints and 3,708 books and photographs.

### Miss Fisher Wins Prize

The Alexander Hudnut prize of $100 for the best watercolor in the current exhibition of the N. Y. Watercolor Club at the Fine Arts Galleries has been awarded to Miss Anna Fisher for her "Blue Bowl," a decorative arrangement of peonies in a porcelain bowl—the textures well painted.

By invitation of the club, the National Sculpture Society has selected about 30 works for the exhibition. The sculptors represented include Robert Aitken, Daniel Chester French, Charles L. Hinton, Isidore Konti, Anna V. Hyatt, Ulric H. Ellerhusen, Charles Keck, Victor Salvatore and A. A. Weinman.

## THE LATE HENRY REINHARDT

The death of Henry Reinhardt of Henry Reinhardt & Son, occurred, after two months of illness, just as the Art News went to press last week, too late for the publication of an adequate expression of our sorrow for his decease, and our appreciation of the man and his worth.

In the passing of Henry Reinhardt, the American art world lost one of its most prominent figures and one who did more to foster the cause and growth of art interest in the Middle West than any of his fellow American dealers. Born in Frankfort, Germany, Mr. Reinhardt came to this country with his parents when still a youth, and early developed those qualities of energy and business ability which brought their deserved results. He established himself first in Milwaukee, and his art house in that city, under his guidance, assembled and displayed some of the most representative works of modern foreign and American artists.

He travelled much through the Middle West, and soon acquired a clientele of wealthy and influential patrons. Under his advice these bought wisely and well, and some of the best art collections in the Middle West were founded through his efforts. From Milwaukee he removed personally to Chicago some twenty years ago and opened fine galleries in the latter city, meanwhile retaining his Milwaukee house until a few years ago, when he turned it over to his able assistant there, Miss Cornelia Schiewick. Among the Western collectors and art lovers who Mr. Reinhardt interested in art collecting were notably Messrs. Edw. D. Libbey of Toledo, and John N. Willys of the same city. These gentlemen, who remained to the last his good patrons and warm personal friends, owe to Mr. Reinhardt the finest pictures in their collections. Some 15 years ago he aided Mr. Libbey in the building of the Toledo Museum, the first of the several modern mid-West art museums which owe their initiative to the Toledo institution. This beautiful structure opened some ten years ago, and is one of the leading art museums of the country, and Mr. Libbey's generosity was seconded by that of Mr. Reinhardt, who not only donated funds to it himself, but secured for it some of its finest possessions, notably the superb "Moonrise" by Blakelock, which was purchased at a Plaza sale through the American Art Association a few winters ago for the then record price of $20,000, a figure which established the artist's fame.

For Mr. Reinhardt always fostered a love and appreciation of American art. He it was who assembled the largest and best group of works by the American master, George Inness, and sold the same to Mr. Edward Butler, who presented it to the Chicago Art Institute. His importations of examples of the early Foreign schools, brought to America many splendid pictures. Removing to New York, while still retaining his Chicago galleries, some twelve years ago, Mr. Reinhardt opened large and handsome galleries in the Windsor Arcade Building, only recently torn down, and at the time of his death his firm, into which he admitted two years ago his only child, a son, Mr. Paul Reinhardt, had opened new and handsome galleries in a structure especially erected for it by Mrs. Ogden Goelet at 606 Fifth Ave.

Nothwithstanding his German birth, Mr. Reinhardt, who became an American citizen in early life, was loyal to his adopted country during the recent war, and did good work for the Department of Justice, as did also his son Paul, during the conflict.

While a shrewd and successful businessman, Henry Reinhardt was universally esteemed and liked in and out of the art trade, and had the faculty of making and keeping friends. His personality was pleasing and attractive, and he was sincere and honest in his dealings. So all men liked him; he had few, if any, enemies, and his death at 62 is widely and sincerely mourned. The American Art News loses in the passing of Henry Reinhardt a long-time patron and friend—ever ready to aid with good counsel, ever appreciative of our efforts, and ready always to co-operate in any movement looking to the improvement of art interest and the doing away with wrong. We wish today to pay our sincere tribute to a good man gone.

## MUSEUM MOURNS REINHARDT

At a recent meeting of the officers and staff of the Toledo Museum of Art, the following resolutions were adopted:

The officers and staff of the Toledo Museum of Art are impelled to record in some manner their appreciation of the great loss which has been sustained by the world of art in the passing of Henry Reinhardt.

A keen, upright and magnetic man of business, he brought great honor to his calling and the inspiring influence of his ideals and methods will for long years prevail for good.

However, that which we most wish to remember and record of him was his delightful outlook upon life, the love and loyalty expressed in his friendships and those rare, beautiful and exceptional qualities of mind and heart which endeared him to his associates and all those who came ever so casually within the genial influence of his personality.

While his business career will stand as a model for future generations, business with him was but a secondary consideration, a natural by-product of living. His first morning thought on each new day was of happiness—how he could bring it into his own heart and radiate it to the hearts of others. Therein lay the secret of his appeal to men and of his success in all his undertakings.

His relations with this institution are but a reflection of his relations with all things. From the first he gave generously of his time, influence and money in the furthering of our growth and later he was a large contributor to the Building Fund and recently to the Endowment Fund. His great generosity, however, was only one of many enviable and splendid qualities. Again, still more to be reverenced and remembered are the great heart, the kindly nature and those best of human impulses which welled and flowed unceasingly from his consciousness. Long will the memory of his rare life and spirit be cherished in the hearts of men.

Edward D. Libbey, President.
George W. Stevens, Director.

## HENRY REINHARDT'S FUNERAL

The funeral of Henry Reinhardt, of Henry Reinhardt & Son, who died in his apartment in the Ritz Carlton Chambers, Jan. 13 last, was held in the Collegiate Church at Fifth Ave. and 48th St., Saturday afternoon last. There was a goodly attendance of members of the art trade, collectors and family friends and acquaintances. The floral display was unusually beautiful, and the entire chancel of the church was filled with flowers and banked ferns, while the coffin was covered with floral tributes. A brief and impressive service was read by the Pastor, Dr. Macleod. The pallbearers were Messrs. John N. Willys, Roland Knoedler, John Levy, E. Baumgarten, August Franzen and Sir Joseph Duveen. The chief mourners were the widow, Mrs. Emma Reinhardt, and Mr. and Mrs. Paul Reinhardt, son and daughter-in-law of the deceased. Interment was in Woodlawn.

Mr. Charles E. W. Braun, of Henry Graves, Gooden and Fox, Ltd., of London, which, succeeding the well known old English firm of Henry Graves and Co., and recently removed from the old Graves Gallery in Pall Mall, to new large and handsome quarters at 60 and 61 New Bond St., arrived from London on Tuesday last on the Imperator, and is at the Hotel Commodore.

## OBITUARY

### Max Bachmann

Max Bachmann, a sculptor, whose first important work was the designing of the allegorical figures of the continents for the Pulitzer Building on Park Row in 1890, died Jan. 13 of pneumonia in Bellevue Hospital.

### Gilbert S. Parker

A well known figure in Phila. art circle was removed by the death, last week, of Gilbert S. Parker, Curator of Paintings at the Pa. Academy. Mr. Parker was an "expert" in early American portraits and it was due to his knowledge and advice that many of the portraits recently added to the Academy's admirable collection were acquired. He also had the direction of the work of transportation of art works entered for exhibition from the studios to the Academy, the care of them while awaiting judgment and during exhibition and their safe return to their owners.

### Lucy S. Conant

Miss Lucy Scarborough Conant, artist and teacher of art, after a long illness, died Jan. 2 at the Des Brisay Hospital, Boston. She was a sister of Theodore S. Conant of that city, with whom she made her home and from whom she received part of her art education. She also studied in Paris for several years. In 1919-20 she gave courses in the Univ. of Cal. at Berkeley in dramatic art, and in the designing, and directing pageants.

### Mme. Theobald Chartran

Mme. Theobald Chartran, widow of the regretted and eminent French portrait painter, who died some years ago, passed away in Paris, Dec. 31 last, mourned by a large circle of friends. She was buried by the side of her husband in the Cimetiere de Passy. Mme. Chartran, who was Mme. Souchet, a widow when the artist married her, was a woman of rare personality and charm. She came to America during her husband's several visits here, and formed many and lasting friendships. She presided over the artist's villa at Passy, and his summer home on an island in Lake Geneva near Vevey, with great dignity. A most accomplished hostess and a woman of exceptional cultivation and personality, Mme. Chartran leaves the sweetest of memories. She is survived by a son, M. Souchet, who was for a time in the Gallery of Mr. Edward Brandus in this city.

### Samuel Collins

Samuel Collins, who some 20 years ago was widely known in the art trade of the country, especially of N. Y., Pittsburgh and Chicago, not as a collector or connoisseur, as the dailies state in recording his death in a Newark hospital Tuesday last at 75, but as a shrewd and successful dealer. He had an adventurous career, and although he may have brought certain art works to the attention of the late J. Pierpont Morgan, he was never generally known as an "art agent" of the late collector, as the dailies again erroneously state. Through his shrewd and clever exploitations and a persuasive manner, Mr. Collins sold numbers of pictures to new cellectors, and many and varied were their attributions. He belonged to the era of the late Max Bleiman, one Lane and three dealers now passed, known to the trade as "The Three Busy Bees." He last figured in the press through a transaction involving a canvas attributed to Mauve in Pittsburgh.

Born in England a "seventh son," Collins came to America as a youth, and defying his father's superstition that a "seventh son" could not succeed, turned his attention to art dealing, and after some years amassed a fortune. Part of this he expended in the purchase and development of three estates, in turn, near Stroudsburg, Pa., one in memory of a daughter whom he dearly loved.

After the Pittsburgh "Mauve" episode, Collins rather sank from sight. He is said to have taken to gambling and when he died left virtually nothing. He is survived by his wife, who is in an asylum.

## MET'N MUSEUM ACCESSIONS

In the new acquisitions room of the Metropolitan Museum there is now an important collection of Greek and Roman objects of quality, the first new exhibition of such antiquities since 1914. The new marbles consist of 14 pieces, 9 of which illustrate all the important periods of Greek art, the rarest and earliest an archaic head of a youth, dating from the beginning of the fifth C. There are also two delicately modelled mutilated torsos, a small gravestone and a realistic old fisherman. The five Roman busts date from the first, second and third Centuries. Important small bronzes have been acquired and also 80 new vases.

In the Chinese department there are extremely beautiful and delicate gold hair ornaments from the tomb of an empress of the Tang period, i. e., about 600 or 700 A. D. Another rare find is a set, in book form, of 207 drawings in pencil, pen and wash, entitled "Original Drawings, Chipp—Vol. I" and "Vol. II. Some 178 of these drawings correspond to plates in the "most famous and notorious of all English furniture pattern books, Chippendale's "Gentleman and Cabinet Maker's Director," in one or the other of the 1754 and 1762 editions, wherein the etchings are greatly inferior to the drawings.

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EXHIBITIONS NOW ON

(Continued from Page 2)

### J. Stewart Barney's Landscapes

In the past year at Newport and in Scotland, J. Stewart Barney has indefatigably devoted himself to landscape painting. Mr. Barney is the architect who some years ago was the first to discuss accepting the sky-scraper for itself, as a thing of possible beauty, as well as a necessity. His 15 scenes to be shown at the Ehrich Galleries, 707 Fifth Ave., Jan. 24-29 inclusive, although they do not have a single architectural feature, show the precision and directness of the trained architect and perhaps, as well, the architect's feeling as to black in shadows. All kinds of scenes attract Mr. Barney: mountains, sea and rocks, big trees, ponds and meadows, in all seasons except winter. The vivacious, colorful "Indian Summer," which he exhibited last year at the Academy is as interesting as anything that he has since done. A small pond in early spring is quite poetic. In the "Wood Road" he has undertaken and succeeded in a most difficult undertaking in representing the interior of a bosky wood with dapples of sunlight on the ground. "Sunset on the Moors" is a Scotch mountain view, extraordinarily beautiful.

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### Three Artists at Kingore's

The first room at the Kingore Galleries, 668 Fifth Ave., is devoted to a group of Interiors by Mrs. Edith Blight Thompson, painted with sympathy and evident close study of her subjects. Walter Gay, the American artist, has painted similar subjects for many years. Mrs. Thompson applies her talent for color and drawing to recording some famous and most interesting rooms, such as "A Salon of the Duchess de Noailles, Paris," which has the true French atmosphere to which the artist must have been keenly sensitive to have transcribed it so convincingly. Very different in arrangement is "Mrs. William K. Vanderbilt's Library at Westbury, L. I.," though quite as inviting from an American point of view. Fine old furniture, simple in line and design, expresses the quiet taste of cultured Americans. There is an alluring light to illumine the surroundings that make "Mrs. Cornelius Vanderbilt's N. Y. Drawing Room" picturesque, and the elegance of "The Entrance Hall, Lloyd Warren's Residence," is presented with a respect for detail that takes nothing from the breadth of handling, with which the artist has accomplished her purpose.

The centre gallery is given to a collection of paintings by the late Gaston La Touche, brought to this country by Mrs. Cornelia Sage Quinton, Director of the Albright Gallery, Buffalo, who permitted them to be shown in N. Y. for the first time. She obtained the works from the artist's widow, Mme. La Touche from the studio of the artist at St. Cloud, France. There are four large works, several small pictures and a number of sketches. One of the most imposing of the works is "Le Te Deum," considered the artist's most notable work. "Fountain in the Park of St. Cloud," a group of life-sized nudes, records the artist's remarkable draughtsmanship, and albeit that the composition is academic in conception as befits the tendency of his time. He has portrayed the "Hotel Lambinet, Fountain (Versailles) most picturesquely.

In the last gallery Boleslaw Jan Czedekowski, the Polish portrait painter who has been so successful in this country since his arrival in the early autumn, displays 18 canvases, mainly portraits painted in N. Y. Among them are presentments of "Mrs. Harold Sands," dignified and gracefully designed; "Mrs. Aaron Naumburg," good in expression and truthful in character; "Miss Louise Loree," "Dr. Meyrowitz," "Mr. Aaron Naumburg," "Mrs. M. Bauman," "Miss Polly Brooks," " Mrs. William Thorner." There is an excellent character sketch of Conductor Arthur Bodansky, directly handled, strong and expressive. A full length standing figure of Baroness Castelli Di Villanova is in soft and harmonious tones and interesting in arrangement. The artist's presentment of Madam Czedekowski is lovely in expression and there is a Madonna group, "Mother and Child" (again of Mme. Czedekowski and little daughter), in golds and browns that adds distinction to the collection.

### Sargent and Others at Macdowell Club.

The chief drawing card at the present Macdowell Club exhibition on at its galleries, 108 W. 55 St., through Jan. 20, is the "Portrait of Lady Speyer" by John Sargent, evidently one of the artist's early works, but an excellent example. The lady stands in a graceful and dignied pose amid harmonious surroundings. The face is beautifully painted and the whole work is in Sargent's best manner. On the left, on the same wall, is a presentment of Sir Edward Speyer, by Sir William Orpen, of a later period. Irving Wiles contributes to the display his well-known but always interesting "Profile of a Lady," beautifully modeled and arranged and one of the best works of his career. Luis Mora also sends a familiar canvas, "Two Brunettes," a convincing example, Hobart Nichols' "Spring," high in key and agreeable in sentiment, is an able accomplishment and there are good examples of Emile Carlsen, Roy Brown, Childe Hassam, and Chauncey Ryder, whose "Valley" is most attractive in its gray-green tonality.

### N. Y. Society of Painters' Show

Although it has not been officially stated, the present exhibition of the N. Y. Society of Artists at the Fine Arts Building through Feb. 26 is considered as a memorial to the late Emma Lambert Cooper, its founder, who was always in attendance at its displays. and who built up the Society from a few women artist members to its present number —fifty, including a number of well-known men painters. Out of reverence to her memory each woman member has shown a willingness to take the responsibility of certain days designated for superintendence of the show.

"Old House at Westport," by Mrs. Cooper, the well-loved founder, holds an honor place. It is one of her good works and typical of her loose, flowing color and charm. A memorial branch also decorates "Hazy Afternoon, Gloucester," by the late Alice P. T. de Haas. Charlotte B. Coman, who has passed her 94th birthday, appears to be painting as vigorously as ever. Her "Cloud Capped Mountain" lacks none of the beauty and force of her earlier works and has typical poetical expression. "Wistaria," by William R. Derrick, is a faithful example of his always good work, and "Autumn," a veritable glory of color, by Cullen Yates, stands out for its masterly handling and general execution. "Virginia," an interesting portrait of a young girl by Clara MacChesney, is noteworthy for its excellence of composition and truthful values. Sophie Brannan's "Passing Cloud" is lovely in soft green tones and broadly painted. Jane Peterson's "The Bay" has brilliancy and dash. "Autumn," a flower composition by Anna Fisher, is scintillant in color and good in arrangement. There is a superior cattle piece by Edward Volkert; "Resting," a freshly painted attractive "Indian Summer," by Catherine R. Bartoo, and an excellent example of Edward H. Potthast, "The Summer Resort," a well lit landscape with figures; "Evening Time," by Alethea Platt, and a strong, well modelled interesting "Portrait of My Mother," by Content Johnson.

The other works which add distinction to the show are by Emily Nichols Hatch, Harriett S. Phillips, who does herself credit with "The Little Asunta," Maria J. Strean, whose "Summer Morning" is lovely in feeling and ably painted; Richard F. Maynard, Howard R. Butler, W. J. Whittemore, Olive Black, Clara W. Parrish, Charles Curran, Edith Penman, W. Merritt Post, Alta E. Wilmot, Susan Ricker Knox (whose "Daffodil" is a brilliant achievement), Felicie W. Howell, Helen W. Phelps (whose "Portrait of a Prima Donna" has remarkable flesh tones and is well arranged), H. Bolton Jones, Harriett Bowdoin, Lester Baronda, Eliot Clark and Irving E. Couse.

### Charles Russell at Babcock's

After several season's absence from N. Y., Charles M. Russell, the painter of early wild Western life, returned with a collection of 13 canvases which he is exhibiting at the Babcock Galleries, 19 E. 49 St., through Jan. 29. Having lived for 40 years in Montana, 15 of which he spent working as a cow puncher, training wild horses and otherwise living the life of the plains. It was natural when as a boy the artist began to draw, he should essay to portray the subjects most familiar to him. And this phase of wild Western activities no one has yet succeeded in illustrating in quite so convincing and truthful a manner as Mr. Russell. He knows the light peculiar to the country in which he has found inspiration, and there is truthful action in his presentments of men, horses. and other animals. He understands the old type of Indian when hunting, fighting and riding were the Red Man's chief pursuits.

### Landscapes by R. F. Gilder

Robert Fletcher Gilder, brother to the late Richard Watson Gilder, and an archæologist, is holding an exhibition of his landscapes in the Schultheis Galleries, Fulton St.

Mr. Gilder studied drawing at Cooper Union in his youth, lived in Nebraska to 1886, and won reputation by his archæological researches and his discovery of the remains of a primitive type of men in Nebrask. He has been for twelve years archæologist for the University of Nebraska.

The landscapes shown were painted in Nebraska, Wyoming, Arizona and Calif. He is a colorist and a good draughtsman. His winter snow pictures are his best work.

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### Four Artists at Daniel's

An important group, composed of such well known and able painters as W. J. Glackens, Robert Henri, Ernest Lawson and Maurice Prendergast, forms the present exhibition at the Daniel Galleries, 2 W. 47 St., through Jan. 31. Lawson's three examples are his most recent and are among the best of his work. "River Junction," solidly painted with good distance and fine atmospheric qualities, is a telling work; "Rising Mist" is also a superior canvas and "Spring Light," with beautiful gradations of varying colors, a good sky and interesting composition, well expresses the artist's impressions of the season. Maurice Prendergast, with his always individual and attractive patterns, forms a stimulating section of the display. "Summer Day, Along the Shore" and "The Beach" are the subjects he records in brilliant harmonies and scintillant color combinations. "Robert Henri's "Spanish Girl" is one of his older productions, and while lacking the dash and spontaniety of "Little Girl of Santa Fé," which is one of the best, most vigorous and impressive canvases he ever painted, yet proves his technical knowledge and is appealing in expression.

William J. Glackens shows five works, all significant, and while his work still breathes the strong influence of Renoir he has a virility of method that makes him a painter to be reckoned with. "Girl in Red Fox" is good in design, with well modeled flesh tones and lifelike expression. His "Blue Point Beach" shows his understanding of color, and movnig figures and well painted water.

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### Olive Tilton's Portraits.

Mrs. Olive Tilton (formerly Miss Bigelow) has been showing four of her recent portraits the past fortnight at 556 Fifth Ave. She paints with the evident determination of pleasing her sitters and seeing them at their best and her work shows marked improvement over that of former years. "Miss Audrey Emery," youngest daughter of the Hon. Mrs. Alfred Anson, is a delightful record of a beautiful girl, painted with spontaniety and dash. "Girl with Dog," evidently the same sitter, is equally attractive. A portrait of the painter's young daughter "Pyrma" is excellent. The white hat and coat are well managed, and the skin, fair and clear aptly harmonizes. In her presentment of "Mrs. John Dynely Prince," Mrs. Tilton gets an entirely different mode of expression. Smoothly brushed, and designed in the manner of a Holbein, it has something of an old master quality.

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### ARTISTS' EXHIBITION CALENDAR

American Watercolor Society, 119 E. 19 St.—Fifty-fourth annual exhibition, Feb. 3-24, National Arts Club. Exhibits received Jan. 28, 10 A. M.-5 P. M. Miniatures not accepted.

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3. Works received Febr. 10, 11, from 9 A. M. to 3 P. M.

Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921.

Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria roof in Feb.

### SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy.

Arden Studio, 599 Fifth Ave.—Preliminary Sketches for the War Portraits in the Metropolitan Museum to Feb. 10.

Arlington Galleries, 274 Madison Ave.—Work by Madame Amiard Oberteuffer (Mrs. Geo. Oberteuffer), Jan. 25-Feb. 12, inclusive.

Babcock Galleries, 19 E. 49 St.—Paintings of the West by Chas. M. Russell, to Jan. 29.

Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Five murals by Mucha.

Camera Club, 121 W. 68 St.—Members' exhibition, through Jan.

Catherine Lorillard Wolfe Club, Grace Church, 802 Broadway—Paintings by Mary A. Kirkup.

Century Club, 7 W. 43 St.—Landscapes of Yellowstone Park and the West, by Howard Russell Butler, Jan. 22-Feb. 3, inclusive. Admission by card.

City Club, 55 W. 44 St.—Portraits of women and children by various artists, to Jan. 29.

Civic Club, 14 W. 12 St.—Paintings by teachers in N. Y. C. high schools, to Jan. 29.

Daniel Gallery, 2 W. 47 St.—Group exhibition, Lawson, Prendergast, Glackens, Henri, through Jan.

Dudensing Galleries, 45 W. 44th St.—Selected paintings by foreign and American artists, through Jan.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Sisley.

Ehrich Galleries, 707 Fifth Ave.—Landscapes by J. Stewart Barney, Jan. 24-29.

Feragil Gallery, 607 Fifth Ave.—Works by Arthur B. Davies and the late A. P. Ryder, through Jan.

Folsom Galleries, 104 W. 57 St.—Watercolors by Harry de la Maine, Jan. 25-Feb. 5.

French Museum, 599 Fifth Ave.—Porcelains of the XVIII C., Jan. 25-Feb. 6.

Grolier Club—47 E. 60 St.—Etchings by Mary Cassatt, Jan. 28-Feb. 26.

Hanfstaengl Galleries, 153 W. 57 St.—Work by Munich artists, to Feb. 15.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Etchings by Zorn. Old English portraits and landscapes, through Jan.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.

Jewish Art Centre, 133 W. 86 St.—Work by Jewish artists in Poland, to Jan. 23.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Rembrandt and other early Dutch masters, to Feb. 1.

Kingore Galleries, 668 Fifth Ave.—Paintings by Edith Blight Thompson, portraits by Boleslaw Jan Czedekowski, and oils by Gaston Latouche, to Jan. 29, incl.

Macbeth Gallery, 450 Fifth Ave.—Eleventh annual exhibition of 30 paintings by 30 artists, to Feb. 7.

Metropolitan Museum, Central Park at 82 St.—Fifth Annual Industrial Exhibition, to Jan. 30. War Portraits, to Feb. 10. From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries, 108 W. 57 St.—Paintings by Geo. de F. Brush, Bruce Crane, T. W. Dewing, Childe Hassam, Willard L. Metcalf, J. Francis Murphy.

Mussman Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Allen Lewis, to Jan. 28.

Montross Gallery, 550 Fifth Ave.—Paintings of China by Frederic C. Bartlett, to Jan. 29. Wall fountain by Janet Scudder with garden setting. Indian folk lore pictures by F. Overton Colbert, Chickasaw Indians, to Feb. 7.

Municipal Art Gallery, Washington Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.

National Association of Women Painters and Sculptors, 215 W. 57 St.—Small pictures and sketches, to Feb. 1, inclusive.

National Arts Club, 119 E. 19th St.—Members' annual exhibition, to Jan. 29.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., to Feb. 6.

N. Y. Public Library, Fifth Ave. and 42 St.—French landscape etchings of the XIX C. and after, Room 316, through Jan. The making of a Japanese print, Room 321, to Apr. 15.

Pen and Brush Club, 134 E. 19 St.—General exhibition, through Jan.

Powell Gallery, 117 W. 57 St.—Portraits by J. Mortimer Lichtenauer, landscapes by Henry Davenport, Miss Marion Eldridge and Miss Caroline Mase; Sundays 3-6; to Feb. 5.

Ralston Galleries, 12 E. 48 St.—Paintings by Oliver D. Grover, Jan. 24-Feb. 7.

Rehn Galleries, 6 W. 50 St.—Paintings by John H. Twachtman, to Feb. 5.

Salmagundi Club, 47 Fifth Ave.—Paintings by past presidents of the club, to Jan. 28, 2 to 6 P. M. except Sun.

School of Design and Liberal Arts, 212 W. 59 St.—Reproductions from Vogue, Vanity Fair and House and Garden, exhibition of students' work, Jan. 24-31.

Society of American Fakirs, Inc., 11 E. 44 St.—Art Applied to Industry and Publicity, to Feb. 5, 1-5:30 P. M., Sundays excepted.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII Cent., through Jan.

Schultheis Galleries, 142 Fulton St.—Paintings of Arizona Desert subjects by Robt. F. Gilder.

Société Anonyme, Inc., 19 E. 47 St.—Matisse, Gris, Derain, Picasso, Braque, Rivera, Gleizes, Villon. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.

Touchstone Gallery, 11 W. 47 St.—Paintings by H. E. Schnackenburg, Stewart Crise, Adelaide J. Lawson, Richard F. Lahey, David Morrison, Richard Marwede, Alice Newton.

Wanamakers, Astor Place, Belmaison Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brissaud, colored etchings by Boutet de Monville, beginning Jan. 25.

E. Weyhe, 710 Lexington Ave. (between 57 & 58 St.)—Fine prints by old and modern masters: Zorn, Rembrandt, Whistler, Lepere, Daumier, Cassatt, Beurdeley, Hankey, etc.

Whitney Studio Club, 147 W. 4 St.—Paintings by Olaf Oleson, drawings and etchings by John Sloan and Randall Davey, Jan. 26-Feb. 12. 10 A. M.-10 P. M. Sundays, 3-10 P. M.

Women's University Club, 106 E. 52 St.—Portraits by Alexander Sambugnac, Serbian sculptor and painter, through Jan. Admission by card.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Henri Rousseau; open 3-6 P. M.

### ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—American and foreign bookplates collected by the late Dr. Henry C. Eno and literary property of late Mrs. Franklin Bartlett of N. Y. (English literature, books on art, etc.), on view; sales Jan. 25, 26, at 2:45. Library of the late Geo. W. Thompson, Esq., N. Y. C. (magnificent bindings, XIX C. American and French men of letters), on view; sales Jan. 25 at 3:15 and 8:15. Paintings and pastels (70) by Degas (Jacques Seligmann of Paris Collection), on view; sale Jan. 27 at 8:30, Hotel Plaza. Gothic and ancient art collected by the late Henry C. Lawrence of N. Y. C. (stained glass, textiles, carvings, etc.), on view; sales Jan. 27, 28, 29 at 2. Antique Chinese porcelains, collections of H. Douglas Rodgers and K. T. Wong, both of Shanghai; sale Jan. 26, aft. Oriental art objects from House of Yamanaka & Co.; on view Jan. 27; sales Feb. 3, 4, 5, afts. Valuable paintings (early English, Barbizon, modern and old masters), property of Mr. Albert E. Smith, Mr. Martin Beck and others; on view Jan. 29; Feb. 3, eve.

Anderson Galleries, Park Ave. and 59 St.—Library of Herman LeRoy Edgar, Part III, sales Jan. 24, 25, at 8:15. Important collection of antique Greek and Roman marbles, etc., gathered by well-known European connoisseur (824 objects from famous collections); on view; sales Jan. 26 aft., 27 aft. and eve., 28 aft. and eve., 29 aft. Books on Ornithology (F. Gallatin, Jr., collection), estate of Theodore N. Vail; on view Jan. 24; sales Feb. 1, 2, at 2:30.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave. at 25 St.—Valuable and artistic furnishings from N. Y. apts., period furniture, Italian, French, English, American, and Oriental rugs and carpets; sales, continued Jan. 22 at 2 P. M.

Walpole Galleries, 10 E. 49 St.—Rare Japanese color prints (692) collected by distinguished Paris connoisseur; sale concluded Jan. 22 at 8:15 P. M., large Supper Room, 3rd floor, Delmonico's, Fifth Ave.

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Elected Associate of Nat. Academy of Design, 1920.
Elected Honorary Member of Boston Art Club, 1920.
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Exhibition of Landscapes and Marines
at
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117 West 57th Street
Daily from 9 to 6 Sundays, 3 to 6

### Art at Union League

A watercolor by Childe Hassam, dated May, 1893, attracted attention at the loan collection of paintings at the Union League Club last week. This little work shows the Fifth Ave. corner of the club with three identified members clad in the styles of the day meeting on the sidewalk. Mr. Hassam was represented by three other paintings, including "New York Landscape," 1918, which shows a glimpse of Central Park West and an "Easthampton Street," Decoration Day, 1920.

## CHICAGO

The death in N. Y. of Henry Reinhardt comes as a personal sorrow to all of the older members of the art world here. He was for so long a pioneer in the difficult field of the Middle West, and did so much toward building up the various fine private art museum collections in this section that he will always be remembered as one of the great factors in the cultural development of the community. He had many friends here, too, as a matter of course, as he was known in Milwaukee and Chicago even longer than in the East. It was, in fact, his success in this field of operation that made possible his later removal to and success in N. Y.

The members' show at the Arts Club is uniformly pleasing. It is, for the most part, conservative, with only a few ultra-modern examples of the abstract. Among these one notes Mrs. Schoenfeld's "A Mountain Home" and Katherine Dudley's "Primavera." Among the more important canvases are Pauline Palmer's "In the Open," which shows to fine advantage; Edward J. Holslag's "The Nymph's Gambol," Carl N. Werntz's "By the Bay of Algiers," L. O. Griffith's "Spanish Courtyard," and Charles Dewey's clever study of the steel structure of Michigan Ave. Bridge. There are some excellent portraits also, that of Mrs. Archibald Naugle by Cecil Clark Davis, the most distinguished. Helga Deane and Beatrice Levy have interesting portraits also, and the miniatures of Magda Huerman are exquisite. Among the still lifes and flower panels there are the "Purple Asters" of Marie Blanke, the decorative panel of Madel Key, and the nice floral bit by Anna Lynch.

### Chicago Artists' Annual Show

The Chicago Artists' Annual Exhibition will open Jan. 25 with a reception at the Art Institute, and the evening will, as usual, bring the banquet given by the Institute to the Society.

The jury this season consists of Painters, Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgreen, Frank V. Dudley, Frederick F. Fursman, Frederic M. Grant, Lucie Hartrath, E. Martin Hennings, Wilson Irvine, C. Raymond Johnson, Alfred Juergens, Irma Kohn, Carl R. Krafft, Albert H. Krehbiel, Arvid Nyholm, Pauline Palmer, Frank C. Peyraud, Wellington J. Reynolds, H. Leon Roecker, Gordon St. Clair, and Walter Sargent; sculptors, Leonard Crunelle, Albin Polasek, Gilbert P. Riswold, Lorado Taft, and Emil R. Zettler.

Many selections have already been made and photographing for the catalog is in progress. Four new prizes have been added to the list of awards as follows: the Fine Arts Building Prize of $500, the Business Men's Art Club Prize of $100, the William H. Tuthill prize of $100, and the Chicago Women's Aid prize of $50. Two members of the Business Men's Art Club have so far had pictures accepted by the jury, namely, Messrs. Erwin S. Barrie and E. G. Drew. This is encouraging to the society, as is also the fact that Boston, Rockford and Milwaukee have founded similar organizations, patterned after that of Chicago.

### In Dealers' Galleries

Walter Ufer's exhibition is on at the galleries of Carson, Pirie, Scott & Co. It consists of 15 carefully selected canvases, mostly landscapes, although there are a number of important figure pieces. Mr. Ufer's show is of Taos subjects, as he has made himself a part of the life of that community. On Feb. 1 in these galleries late works by Ossip Linde will be placed on view, and the announcement that this genial artist will come on for the exhibition is received with pleasure by his many friends.

The Anderson Galleries on Michigan Ave. have a distinguished showing of the works of Francois Verheyden, a Belgian artist, well known in the east and much admired for his pleasing modernity. The collection includes 26 watercolors and 35 oils, and encourages one as to the possibility of this school and its future. The watercolors are notably charming, lovely in color and full of poetic suggestion. The oils are decorative and forceful. Mr. Verheyden is here for the exhibition.

A new artist, Charles S. Chapman of Newark, N. J., has just made his appearance at O'Brien's with a group of small wood interiors that promise great things. They are richly tonal, although said to be painted in absolutely pure color, and they are fanciful in the extreme without the least distortion of natural fact. A large exhibition of these works is promised for a later day. Meanwhile the Wilson Irvine show is a great attraction here, as the lovely New England landscapes seem in perfect accord with the spirit of the old Colonial house.

The C. Warren Eaton show at the galleries of Mr. J. W. Young is much appreciated as the largest and most comprehensive collection of this man's work seen here in recent years.

Edward J. Holslag's exhibition at the Palette and Chisel Club closed Jan. 18, and the remaining numbers of the collection will be seen in exhibitions in nearby cities

Seymour J. Stone, portrait painter, has come from Washington, D. C., where he has just completed portraits of Mrs. Wilson and Secretary Baker. He has taken a studio in the Fine Arts Building, where he will execute a number of important commissions and hold an exhibition of his recent works.

Evelyn Marie Stuart.

## BOSTON

It was a pleasant surprise to walk into the Vose Bros. Galleries and see the unusual paintings recently finished and sent over here from Paris by Henry O. Tanner. Mr. Tanner is a unique figure in American art. A colored man, he has by the sincerity and the undeniable merit of his paintings, risen to a high rank in the painting world of today, and among his own race he stands alone. His paintings are of the kind and quality that make no instant appeal. Rather are they reserved and quiet and require long acquaintance before they fully reveal the sincerity and spiritual truth underlying their beautifully painted surfaces. The artist has used in these latest canvases a much higher scheme of color than is associated with his large biblical paintings in some American museums. Ten works make up the present show, none large, and all painted in a beautiful blueish tonal key; the paint laid on heavily, one tone upon another and the final layer washed with oil. Two have the same title of "The Flight into Egypt," differing only in a slight change of composition.

While in Paris Mr. Tanner was present at the scene which took place at the Arch of Triumph, when the Parisian populace paid homage to the unknown dead. A strong artificial light illumines the monument under the arch, before which a great concourse of people in double file march reverently by. The background is a deep blue, and the people are merely suggested but the effect of the whole is very real. One other painting must be mentioned, namely, the interesting study, in a high key, of an old "Gateway-Tangiers." While the color is beautiful and the strange composition curiously effective, it is marred by the indefiniteness of the central figure. This has been carried to an extreme and a little more draughtsmanship would have helped considerably.

Some 24 paintings, nearly all landscapes, are exposed in the Boston Guild of Artists through Jan. 22 by Theodore Wendel. The artist attempts to paint nature just as he sees it, seemingly making no visible effort to arrange the different elements of his picture in a pleasing composition. His colors give the appearance of dullness, being without life or sparkle, the technique rather tiresome, and the motifs of the landscape pictures vary little from one another. Only in "Winter Evening" does the artist depart from his "specialty," and the result is a landscape in which one finds real atmosphere and sentiment. It is a good expression of a mood of nature and not, as in others, merely a representation.

Coincident with similar exhibits at the Carnegie Institute, Pittsburgh, and in N. Y., the Boston Museum has arranged an exhibition of the prints of Anders Zorn.

## PHILADELPHIA

New exhibits of Arabic and Primitive art and Indian basketry are on view at the University Museum. An interesting illustrated lecture was given in the Auditorium Jan. 15 by Dr. Geo. B. Gordon, the Director, upon the subject of the architecture of the existing remains of Baalbek. Maori wood carvings from New Zealand, Negroid art in wood, sculpture and bronzes from Benin, Indian textiles and decorated pottery recently added to the collection, with numerous art objects excavated by the Eckley B. Coxe Egyptian Expedition, combine to give the University Museum an important position in the advance of American institutions in educational equipment.

The December number of "The Museum Journal," published quarterly by the University Museum, contains articles on "Reconstructing Ancient History" from tablets and seals discovered in the excavations at Nippur, in Babylonia, by Dr. Leon Legrain, curator of the Babylonian section; on "Indian Cradles," by Dr. Wm. Curtis Farabee, curator of the American section; on "Maori Wood Carving and Moko," by Mr. Henry Usher Hall, Assistant Curator of General Ethnology; and on "An Early Potter's Wheel" from ancient Crete, by Dr. Stephen B. Luce, assistant curator Mediterranean section. Dr. Herbert E. Bolton of the University of Calf. lectured Jan. 14 at Houston Hall on "Spain in American History" and the influence of the architecture of the Old Spanish Missions upon design of modern American buildings. Mr. Clement Heaton lectures on Jan. 22 in the Auditorium on "The Origins of Mediaeval Art."

## ART AND BOOK SALES

### Mrs. Wm. Bowie Sale

At the first session Monday aft. last, of the sale of the Mrs. Wm. D. Bowie (Baltimore) collection of early American furniture, china and silver, sold at the American Art Galleries, the total realized was $2,869.50. Included were the following sales:

Candelabra, XVIII C. English, molded white glass; Mrs. H. A. Cohn, $390.

Silver tea and coffee service (made by S. Kirk of Baltimore); F. Baumeister, $390.

Pair silver gilt vegetable dishes (made by Kirk); O. Bernet, agent, $105.

Silver-plated candelabra, English, mid-XIX C. (made by Jas. Dixon & Son); R. Baumeister, $75.

The total of the second session Tues. aft. was $3,120. Among the sales were:

Chinese Lowestoft porcelain platter; W. W. Seaman, agent, $410.

Early American colored lithographs; O. Bernet, agent, $65.

"Portrait of Charles Pinkington," J. S. Copley; G. Hargraves, $260.

"Portrait of Charles Pilkington," Thomas Sully; A. H. Kohn. $70.

The total of the third session, Wed. aft. last, was $7,388.

(Sale concluded next week.)


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### Sale of Old Pictures

Some 60 old pictures from Austria, some attributed to great names, were sold at the Anderson Galleries Friday night, Jan. 14 last, for a total of $23,287. The highest price of the evening was paid for No. 52 in the catalog, "Portrait of a Gentleman," by Jacques André Joseph Aved, which went to Harry Edwards for $3,000. "The Last Supper," No. 33, by Jacopo Tintoretto, brought the second highest price, going to I. Temmer for $2,400.

Other pictures bringing fair prices were as follows:

No. 17, "The Fish Wife," by Ludolf Backhuizen; Frank Klein, $615.

19, Breton landscape, Troyon; Charles Morgan, $200.

20, Marine, Backhuizen; Harry Edwards, $700.

24, Landscape, Jacques d'Arthols; Charles Morgan, $800.

25, Portrait of a Burgher of Amsterdam; F. A. Muschen, $1,400.

27, "Apparition of Christian Virtues to Heathen," Giulio Carpione; Miss I. Taylor, $400.

30, "The Holy Family," Guido Reni; Frank Klein, 750.

35, "Death of Adonis," Rubens; Frank Klein, $1,250.

36, "Madonna and Child," Joos Van Cleef; Miss H. Counihan, agent, $825.

38, "Bacchus with Faun," Jacob Jordaens; I. Temmer, $1,300.

39, "Architectural Ruins," school of Pannini; Charles Morgan, $750.

41, "Bacchanalia, Cornelius Holsteyn; I Temmer, 1,500.

42, John Macintosh, Sir Henry Raeburn; Charles Morgan, $900.

43, Mrs. Harrison and Child, English school; Charles Morgan, $950.

44, Mr. Harrison, English school; Charles Morgan, $950.

46, "Portrait of a Lady," attributed to Van der Helst; Harry Edwards, $600.

55, "Diptych; Donors with Saints," Barthel Bruyn, he elder; Dr. A. Khanowicz, $510.

### Stringed Instruments Sold

Some 32 old stringed instruments from the collection of the Society of the Friends of Music in Vienna were sold at the Anderson Galleries Jan. 15 for a total of $7,848.50.

Among the sales were:

Venetian master violin with label "Anno 1736 Carlo Bergonzi fec in Crmona"; Abraham Goldberg, $900.

Old Italian violin dated 1742; Abraham Goldberg, $825.

Old Italian master violin; Mr. Goldberg, $650.

Viennese master violin dated 1807; N. E. Posner, $265.

Viennese master viola; Mr. Posner, $245.

Old Viennese violoncello; T. Miersch, $205.

Old Viennese violoncello; A. R. Louis, $210.

Old Viennese violoncello; A. C. Roff, $230.

Old Italian viola; A. R. Louis, $275.

Old Italian violoncello; P. Ackerman, $625.

Old French violoncello; A. L. Smith, $650.

Old Italian violoncello; Edward Collins, $850.

### Mrs. Franklin Bartlett Sale

The total sales for the first session of a three-day sale of early American, English and French furniture, rare china, silver, old laces and other objects from the collection of the late Mrs. Franklin Bartlett, which opened at the American Art Galleries, Jan. 13 last, amounted to $11,154.50.

Among the sales were:

Early American silver tankard, by Daniel Rogers, of Newport (1735-'92); Mr. Lawrence, $3,000.

Early American silver coffee pot; W. R. Hearst, $360.

Georgian silver tray, by William Pitts; W. R. Hearst, $125.

Georgian silver bowl, an early replica of famous Stow bowl, by William Bateman, in 1871; W. W. Seaman Agency, $320.

Twenty Gotha porcelain dessert plates; Mrs. Canning, $210.

Chamberlin Worcester dinner service; Mrs. Canning, $300.

Two decorated Lowestoft vases of XVIII C.; W. Farr, $250.

27-inch decorated Lowestoft vase, XVIII C.; Mrs. G. T. Crowninshield, $230.

Two XVIII C. French paintings on porcelain panels, by J. P. Hardime, 1769; Mr. Lawrence, $290.

At the second session, Jan. 14, the bronze death mask of Napoleon Bonaparte, made by his physician, Dr. F. Antommarchi and acquired by the late Dr. Minturn Post, father of Mrs. Bartlett, at the Joseph Napoleon Bonaparte sale in Bordentown, went to H. Henreicks for $180. An elaborate gilded bronze and marble clock of the Directoire period, also acquired by Dr. Post at the Bonaparte sale in 1845, brought the highest price of the day, $700, going to R. H. Henry. Also from the Bonaparte sale a pair of gilded bronze candelabra, Louis XVI period, went to Mrs. James for $400.

An heirloom in the family of Mrs. Bartlett, a small bas-relief of Jefferson, in a gilded frame, presented to Henry Post by De Witt Clinton, Governor of N. Y., went to Seaman, agent, for $600. A watercolor miniature of John Paulding, for which Seaman as agent paid $180, was inscribed on the back: "The Portrait of John Paulding, one of three men who arrested Major John André, near Tarrytown, on Saturday, Sept. 23, 1780." A little hanging watch clock of the Directoire period, the movement by Le Roi et fils, was bought by Seaman, agent, for $170.

The closing session, Jan. 15, brought a total of $15,241.50. The total for the three sessions was $36,390.25.

Among the sales were:

Mahogany block front bureau, American XVIII C.; Mr. Fox, $1,250.

Mahogany bureau, American XVIII C.; Mrs. Canning, $800.

Carved mahogany corner chair, English XVIII C; Miss Clarke, $245.

Two Dutch marquetry chairs, Queen Anne; L. Josephs, $230.

Five carved mahogany chairs, Hepplewhite; James Curran, $262.50.

Carved and gilded convex mirror, Georgian; Mrs. Canning, $550.

Ambusson tapestry suites, Louis Philippe; Leo Elwyn, $430.

Marquetry chest on chest. W. R. Hearst, $750.

Caucasian rug; Miss A. F. Richardson, $300.

Serrebond rug; Mr. Auvin, $490.

Carved portal and door; W. R. Hearst, $825.

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